

NODA Pantomimes Present....

SHERLOCK HOLMES

By

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SYNOPSIS

Professor Moriarty has stolen the cast scripts and kidnapped Dr Watson's wife Mary. Sherlock Holmes and Dr Watson have to rescue Mary and track down a copy of the script to continue the show. But when the Professor replaces the script with his own version, mayhem ensues and the character roles are reversed. Can the great Sherlock Holmes, now known as Betty, and the Fairy Godmother Dr Watson save the show and arrest the Professor before the curtains fall?

Set in London, Victorian England.

3 Male, 1 Female, 8 Male/Female Plus the Chorus.

Running time 110 mins approximate with suggested songs and music.

CAST LIST**Principle roles**

Sherlock Holmes	-
Dr Watson	-
Mrs Hudson	-
Professor Moriarty	-
Mary Watson	-
Mycroft Holmes	-
Inspector Lestrade	-
Wiggins	-
Jimmy	-

Supporting roles

B S I # 1	-
B S I # 2	-
B S I # 3	-
Chorus	-

Scenes**Act I**

Scene 1	-	Front of tabs
Scene 2	-	221b Baker Street
Scene 3	-	Front of tabs
Scene 4	-	221b Baker Street
Scene 5	-	Front of tabs
Scene 6	-	The church in Whitechapel
Scene 7	-	Front of tabs
Scene 8	-	The church in Whitechapel UV scene
Scene 9	-	Front of tabs

Act II

Scene 1	-	Front of tabs
Scene 2	-	221b Baker Street
Scene 3	-	Front of tabs
Scene 4	-	The church in Whitechapel

Music and sound effects

Act 1: Scene 1

Song # 1. "I've got a Feeling" by Alan Pineda, David Guetta, Frederic Reisterer, Jaime Gomez, Stacey Ferguson and Will Adams. Made famous by The Black-Eyed Peas. (Suggestion only.)

Act 1: Scene 2

"Sabre Dance" by Aram Khachaturian first few bars only. (Suggestion only.)

Song # 2. "We are Detectives" by Allannah Joy Currie, Joseph Martin Leeway and Tom Bailey. Made famous by The Thompson Twins. (Suggestion only.)

Act 1: Scene 3

Song # 3. "Another Brick in the Wall" by Roger Walters. Made famous by Pink Floyd. (Suggestion only.)

Act 1: Scene 4

Song # 4. "She Works Hard for the Money" by Donna Summer and Michael Omartian. Made famous by Donna Summer. (Suggestion only.) Replace "She" for "I" and "her" for "my or me" in the lyrics.

Mystery realisation soundbite X 2

Act 1: Scene 5

Song # 5. "Let's Stick Together" by Wilbert Harrison. Made famous by Bryan Ferry. (Suggestion only.)

Suggested alternative lyrics.

The Baker Street irregulars are so exclusive
The group is strong together now
We ought to make it stick together
Come on, come on, let's stick together
You know we're stronger if we protect one another for ever

But now you never miss your water till your well runs dry
Come on now brothers give our stand a try
Let's stick together, come on, come on, let's stick together
You know we're stronger if we protect one another for ever

Well if you're stuck for a while consider this child
Jimmy ain't happy without friends like us
Let's stick together, come on, come on, let's stick together
You know we're stronger if we protect one another for ever

Well if you're stuck for a while consider this child
Jimmy ain't happy without friends like us
Let's stick together, come on, come on, let's stick together
You know we're stronger if we protect one another for ever

Act 1: Scene 6

Song # 6. "Mr Lonely" by Gene Allan and Bobby Vinton. Made famous by Bobby Vinton.
(Suggestion only.)

Act 1: Scene 7

Song # 7. "It's oh so Quiet" by Bert Reisfeld, Eric Meder and Hans Lang. Made famous by Bjork. (Suggestion only.)

Suggested alternative lyrics.

[Verse 1]

Sssh, sssh

It's, oh, so quiet

Sssh, sssh

It's oh, so still

Sssh, sssh

You're all alone

Sssh, sssh

And so peaceful until

[Chorus 1]

We eat some sweets

Zing boom

The sky up above

Zing boom

Is caving in

Wow bam

[Post-Chorus 1]

You've never been so nuts about some sweets

You want to laugh, you wanna cry

You cross your heart and hope to die

[Verse 2]

'Til it's over, and then

Sssh, sssh

It's nice and quiet

Sssh, sssh

But soon again

Sssh, sssh

Starts another big riot

[Chorus 2]

You blow a fuse

Zing boom

The devil cuts loose

Zing boom

So what's the use

Wow bam

Of eating sweets?

[Verse 3]

It's, oh, so quiet

It's oh, so still
 You're all alone
 And so peaceful until

[Chorus 3]
 You ring the bell
 Bim bam
 You shout and you yell
 Hi ho ho
 You broke the spell

[Post-Chorus 2]
 Gee, this is swell, you almost have a fit
 These sweets are "gorge" and I got hit
 There's no mistake, this is it

[Verse 4]
 'Til it's over and then
 It's nice and quiet
 Sssh, sssh
 But soon again
 Sssh, sssh
 Starts another big riot

[Chorus 2]
 You blow a fuse
 Zing boom
 The devil cuts loose
 Zing boom
 So what's the use
 Wow bam
 Of eating sweets?

[Post-Chorus 3]
 The sky caves in
 The devil cuts loose
 You blow, blow, blow, blow, blow your fuse
 When you eat sweets
 Sssh

Act 1: Scene 8

Song # 8 "Gummybear" by Gummybar. (Suggestion only.)

Act 1: Scene 9

None required.

Act 2: Scene 1

Song # 9. "Reach for the Stars" by Cathy Dennis and Andrew Todd. Made famous by S Club 7. (Suggestion only.)

Act 2: Scene 2

Song # 10. "I Feel like a Woman" by Robert John Lange and Shania Twain. Made famous by Shania Twain. (Suggestion only.)

Squeaky wheel sound effect

Mystery realisation soundbite.

Magic music soundbite.

Song # 11." I Don't Wanna be Bad" by Aunt Martha. (Suggestion only.)

Act 2: Scene 3

Song # 12. "Bad Boys" by Paul H. Williams. From the musical "Bugsy Malone". (Suggestion only.)

Act 2: Scene 4

Magical soundbite.

Song # 13. "We Want the Same Thing" by Ellen Shipley and Rick Nowels. Made famous by Belinda Carlisle. (Suggestion only.)

Song # 14. "Come on Eileen" by James Paterson, Kevin Rowland and Kevin Adams. Made famous by Dexy's Midnight Runners. (Suggestion only.)

Mystery realisation soundbite.

Magical soundbite.

Squeaking wheels sound effect.

Song # 15. "Making Your Mind Up" by Andy Gerard Hill and John Danter. Made famous by Bucks Fizz. (Suggestion only.)

Walk down music of choice.

LIGHTING

No special stage lighting is required with the exception of a dimly lit stage in ACT II Scene 4 and a UV light for the duration of ACT II Scene 8.

PROPS LIST**Act 1: Scene 1**

No props required.

Act 1: Scene 2

2 armchairs (Set on-stage)
 Coffee table (Set on-stage)
 Tray of tea (Set off-stage)
 Newspaper (Sherlock)
 Old style upright vacuum. (Set off-stage)
 Pocket watch (Sherlock)
 Pipe (Sherlock)
 Letter (Set off-stage)

Act 1: Scene 3

Note (Moriarty)

Act 1: Scene 4

Duster or cleaning cloth (Mrs Hudson)
 Pipe (Sherlock)
 Two sets of ear defenders (Set on-stage)
 Violin (Set on-stage)

Act 1: Scene 5

Script (Set off-stage)

Act 1: Scene 6

Small holdall (Watson)

Act 1: Scene 7

Big bag of sweets (Set off-stage)
 Huge lollipop (Set off-stage)
 Pocket watch (Sherlock)

Act 1: Scene 8

Various ultraviolet coloured sweets (Set off-stage)
 Various ultraviolet coloured sweet costumes for cast (Cast)

Act 1: Scene 9

None required

Act 2: Scene 1

No props required

Act 2: Scene 2

Script (Sherlock)
 Wand (Watson)
 Trolley full of steak and beer (Set off stage)

Tea tray (Set off-stage)

Act 2: Scene 3

No props required

Act 2: Scene 4

Wand (Watson)

Chair (Set off-stage)

Book (Set off-stage)

2 scripts (Sherlock and Moriarty)

Violin (Set off-stage)

Hand cuffs (Lestrade)

Trolley full of steak and beer. (Set off-stage)

COSTUMES

Sherlock

Needs to be dressed in a morning suit and tie with laced shoes and spectacles and a pocket watch. Wears his top hat in all scenes except 221b Baker street. Maybe uses a walking cane.

Watson

Also dressed smart in a morning suit and tie. Also wears his top hat in all scenes except 221b Baker street.

Mrs Hudson

Wears a mop cap and dame style housekeeper outfit.

Lestrade

Wears a tweed suit and bowler hat in all scenes.

Moriarty

Well dressed in suit and bowler hat.

Wiggins

Can be dressed in poor period clothes, a waistcoat and flat cap.

The B S I

Will all be dressed in dirty poor clothes, waistcoats and flat caps, shoes or no shoes as required. Must be wearing white shirts for UV scene. (Waistcoats will be removed for effect.)

Mycroft

Very wealthily dressed in top hat and three-piece morning suit, pocket watch on a chain etc.

Mary Watson

Wealthy ladies outfit and bonnet.

Note:

All original hats or head gear must be worn when roles are changed in ACT II, with the exception of Moriarty who will don a deerstalker instead of his bowler hat.

ACT I

Scene 1

The full cast enter front of tabs to sing and dance song #1, “I’ve got a Feeling”. When the song has finished exit all cast.

END OF SCENE

ACT I**Scene 2**

SETTING: 221b Baker Street. The home of Sherlock Holmes. There are two armchairs and a small coffee table between them. A coat stand has a top hat on it.

AT RISE: SHERLOCK HOLMES is sat in an armchair reading a large newspaper. Enter MRS HUDSON with a tray of tea.

MRS HUDSON: Here you are Mr Holmes, a nice cuppa for you.

SHERLOCK: (From behind his newspaper.) Thank you Mrs Hudson.

MRS HUDSON notices the audience.

MRS HUDSON: Oh hello me dears. My name is Mrs Hudson and I'm Mr Holme's housekeeper and landlady. I cook for him and clean for him. He's not that messy. Oh, but when he's on one of his cases he's very messy.

SHERLOCK keeps looking from behind his paper to see who she is talking to.

MRS HUDSON:(Cont.) But he pays me a lot of rent so I don't mind. It's quite an honour cleaning for the great Sherlock Holmes, I can tell you. Talking of cleaning for him, I think it's time I did a bit now.

MRS HUDSON exits briefly and returns with an old-style, upright vacuum and proceeds to vacuum in as funny a way as possible. E.G. SHERLOCK has to keep lifting his legs for her to vacuum under his chair. She gets SHERLOCK'S shoelaces or newspaper caught in vacuum and they fight it to save them. The first few bars of Sabre Dance" can play for added comedic effect.

MRS HUDSON: There! All done. Will Mr Watson be joining you sir?

SHERLOCK: (Puts newspaper down, if not eaten by the vacuum, and examines his pocket watch.) Yes. But not for another 6 point 5 seconds.

Both wait motionless. Exactly 6.5 seconds later enter DR WATSON, who hangs his hat on the coat stand.

MRS HUDSON: Amazing, Mr Holmes.

WATSON: Good morning Mrs Hudson.

SHERLOCK and WATSON look busy talking to each other while MRS HUDSON talks to the audience.

- MRS HUDSON:** (To audience.) You know what boys and girls? Sherlock Holmes is the greatest detective who has ever lived. (Adoringly) He's amazing. He has easily solved some of the worlds hardest cases. Dr Watson here helps, as well as I do sometimes if needed. I suppose you could say we are all detectives.
- Song #2. We are Detectives. Sung by SHERLOCK, WATSON and MRS HUDSON. When the song has finished, exit MRS HUDSON with a look of amazement. SHERLOCK sits back in his armchair. DR WATSON sits in the second armchair.**
- WATSON:** So what's afoot Sherlock?
- SHERLOCK:** It is the lower extremity of the leg below the ankle. On which a person stands or walks. (Stands and retrieves his pipe from his pocket.) Be mother will you Watson?
- WATSON:** Holmes. You're a bit big for me to drop you on your head. Or did you want me to run away with the coalman?
- SHERLOCK:** I meant pour the tea old chap.
- WATSON:** Oh I see. Sorry Holmes. I thought we were reminiscing. (Laughs)
- SHERLOCK:** (Blowing bubbles from his pipe, deep in thought.) Hmm. Humour this early in the morning can only mean one thing Watson.
- WATSON:** (Pouring the tea.) What would that be?
- SHERLOCK:** It means, old chap, that the gentle calm of this morning is going to be shattered in approximately... (Examines his pocket watch.) 5 seconds from now. Prepare yourself Watson for some bad news.
- WATSON:** (To audience.) Oh here he goes again.
- SHERLOCK and WATSON pause motionless. Exactly 5 seconds later, enter MRS HUDSON with a note.**
- MRS HUDSON:** Mr Holmes. A note has just arrived for...
- SHERLOCK interrupts her.**
- SHERLOCK:** ...Dr Watson.
- MRS HUDSON:** Amazing.
- MRS HUDSON gives the note to DR WATSON who reads it.**
- SHERLOCK:** It reads that your wife Mary has been kidnapped by Prof Moriarty.
- WATSON:** Oh no! You're right.

MRS HUDSON: Amazing.

WATSON: But how did you know?

SHERLOCK: Elementary my dear Watson.

A short pause as they wait for SHERLOCK to reveal how he knew.

MRS HUDSON: Well. Go on then.

SHERLOCK: It was obvious to me that a note was going to arrive precisely when it did and say exactly what it does.

MRS HUDSON: Yes but how do you know Mr Holmes?

WATSON: We worked together a few years ago and we have been friends ever since.

MRS HUDSON: No. Not how do you know Mr Holmes? How do you know, Mr Holmes?

WATSON: Oh I see. Yes, Holmes. **(To SHERLOCK)** How do you know?

SHERLOCK: Elementary my dear Watson. **(Pauses)** I read the script.

MRS HUDSON: **(To audience.)** Now that is amazing. Him reading the script.

SHERLOCK: Yes, thank you Mrs Hudson. That will be all.

Exit MRS HUDSON.

WATSON: This is terrible Holmes.

SHERLOCK: Well I didn't write it.

WATSON: No not this play. Although I agree with you, it is terrible so far. I meant this letter. The news about my beloved Mary.

SHERLOCK: Yes. What else does the note say Watson?

WATSON: **(Reads the note aloud.)** Dear Dr Watson. I have your wife Mary and if you ever want to see her again bring the thingamabob to the church in Whitechapel. Signed Prof Moriarty.

SHERLOCK: Oh he wants the thingamabob. How interesting.

WATSON: What are we going to do Holmes?

SHERLOCK: I don't know.

WATSON: And what is a thingamabob?

SHERLOCK: I don't know old chap.

- WATSON:** I thought you read the script.
- SHERLOCK:** (**Stage whispers to WATSON.**) Only the first five pages.
- SHERLOCK blows some more bubbles from his pipe.**
- WATSON:** Holmes? I've been meaning to ask you for some time. Why are you smoking a bubble pipe and not a proper adult one?
- SHERLOCK:** Elementary my dear Watson. Smoking is bad for you and since I have quit smoking, I needed to keep up my image.
- WATSON:** Oh I see. So what about Mary?
- SHERLOCK:** She'll be fine Watson. Don't worry about her. No one ever gets harmed in pantomimes, only the baddie. In this show Professor Moriarty is the baddie. (**Goes to front of stage and addresses the audience.**) If you do see the professor boys and girls, you will let us know, won't you? (**Audience reaction.**) Great. You can't miss him he wears a stupid little bowler hat. If you do see him you must boo at him. And if you boo loud enough, Dr Watson and I will come running and arrest him. Let's try it. How loud can you all boo? 1, 2, 3. (**Audience reaction.**) That's really quite good. Thank you, boys and girls. (**To WATSON**) Now come. Watson. The game is afoot. We shall go to the church in Whitechapel and start our investigations there.
- WATSON:** But the note says to bring the thingamabob.
- SHERLOCK:** Yes indeed. (**In thought.**) We've had whatsits and whatchamacallits, doofers and doodads before but this thingamabob has me intrigued Watson. (**Stage whispers.**) What did the script say it was?
- WATSON:** (**Stage whispers back.**) I don't know. I used mine to line the bottom of my rabbit's cage.
- SHERLOCK:** (**Over dramatically.**) Then we must first find the missing script before we can get the thingamabob.
- WATSON:** It's not missing. I told you where mine is. Where is yours?
- SHERLOCK:** (**Over dramatically.**) It was so, so cold last night. I used mine to light the fire.
- WATSON:** And why are you being so dramatic?
- SHERLOCK:** (**Stage whispers.**) Look, if we don't make this rubbish at least sound exciting, that lot... (**Pointing to the audience.**) ...will probably leave in the interval. This show may only be sold-out for the first half.
- WATSON:** Oh I see. (**Becomes dramatic.**) Then let us see if Mrs Hudson will let us have a look at hers.
- SHERLOCK:** Just the script Watson. (**Pauses**) Come on the game is afoot.

WATSON exits stage right. SHERLOCK pauses for thought, blowing bubbles from his pipe, then rushes to catch up.

ACT I

Scene 3

SETTING: Front of tabs. Enter PROF. MORIARTY stage left to boos from the audience.

MORIARTY: Shut up you lot! **(Audience reaction)** You will shut up! Oh yes you will. **(Audience reaction.)**

Back and forth with the audience as required. When they are loud enough MORIARTY must exit left sharply and angrily. Enter SHERLOCK and WATSON stage right.

SHERLOCK: Was he here boys and girls? **(Audience reaction.)** Oh he was. **(Looking around)** Well he isn't now. Which way did he go? **(Audience reaction.)** Ok we'll go this way **(Pointing stage right.)** and try to head him off. Come on Watson.

SHERLOCK and WATSON exit stage right. Enter MORIARTY stage left.

MORIARTY: Oh shut up. They're long gone now. I have that loser Watson's wife. And he is never getting her back. How do I know, you might ask? **(Pauses.)** How do I know, you might ask? **(Regardless of the audience.)** Oh please yourselves. I'm never giving her back, because there is no such thing as a thingamabob. **(Laughs.)** That's just something you say when you can't think of the word. **(Laughs.)** By the end of the First Act, that clever clogs Sherlock Holmes will think it is real and spend the rest of the show looking for it. Ha, ha, ha. What joy. The great Sherlock Holmes outsmarted at last. Ah ha, ha, ha. And I managed to steal all the scripts from the cast so no one will be able to cheat and skip to the end this time. **(Proud)** There is only one script left and I have it somewhere safe. Ha, ha, ha.

Enter WIGGINS and the BAKER STREET IRREGULARS stage left.

MORIARTY: Ah, there you are Wiggins. I want you to go to the church in Whitechapel and stick this note on the altar. **(Removes the note from his pocket and gives it to WIGGINS.)** Then just below it, scratch the altar so it looks as if something is missing. Oh what fun this is going to be. Ah ha, ha, ha.

Exit MORIARTY stage left.

WIGGINS: **(To audience.)** You know what boys and girls? It's the same every time. The professor comes up with a master plan to outsmart the great Sherlock Holmes. And every time Sherlock Holmes manages to foil his plan. Well me an' the boys here, we got our own plan. We ain't doing nothing the professor asks us to do anymore. You see me an' the Baker Street Irregulars, that's this lot, we're sick of being at his beck and call. Ain't that right boys?

Lots of yes's and that's right noises from the boys.

- B S I #1:** Yes. We ain't takin' it no more.
- B S I #2:** Yes, he can stick his learning right up his...
- B S I # 1:** **(Interrupting)** ...and telling us what to do all the time.
- B S I #3:** Yes and we're going to give it to 'im. Ain't we lads?

Lots of yes's and that's right noises from the boys. Song # 3 "Another Brick in the Wall". Then exit WIGGINS and the BAKER STREET IRREGULARS stage left.

END OF SCENE

ACT I**Scene 4**

SETTING: 221b Baker Street. MRS HUDSON is cleaning and dusting. She sings song #4 “She Works Hard for the Money”.

When the song has finished, enter SHERLOCK and WATSON.

SHERLOCK: Ah there you are Mrs Hudson.

MRS HUDSON: Well I ain’t gone anywhere Mr Holmes. Not on cleaning day.

WATSON tries to interrupt when MRS HUDSON speaks but to no avail.

MRS HUDSON (Cont.) I says to myself, Mrs Hudson I says, a clean house is a clean place to live. And a clean place to live is a clean house. A clean home is a clean home. And a dirty home is not a clean home, if it ain’t as clean as it should be. And a dirty home is not a home and no place for the great Sherlock Holmes.

WATSON: Mrs Hudson, I wonder if I might ask you for a look at your script. Mr Holmes and I both seem to have, well, misplaced our copies.

MRS HUDSON: No can-do. I gave my copy to that nice man collecting for the children of Baker Street.

WATSON: (To **SHERLOCK**) But why would anyone want all the copies of the script?

SHERLOCK: Elementary my dear Watson. I believe that man was no other than Professor Moriarty himself.

There is a gasp from MRS HUDSON and WATSON and a soundbite of mystery realisation music is heard. It would be funny if all cast would strike a pose for the soundbite.

WATSON: But why Holmes?

SHERLOCK: If the professor wanted to make sure he could get away with his evil plans, all he would have to do is steal all the cast scripts so that no one knows how this show will turn out.

MRS HUDSON: Oh, well now that is fiendishly clever of him sir?

SHERLOCK: Yes quite. But even more fiendish is the fact that without the script we don’t know what the thingamabob is, and we cannot rescue Mary.

WATSON: Oh no. What can we do now?

SHERLOCK: Not a problem Watson. Mrs Hudson can you tell us what the thingamabob is?

MRS HUDSON: Well no. I only ever highlight the bits I’ve got to say and ignore the rest.

SHERLOCK: But you read the script, didn't you? Surely.

MRS HUDSON: Well no. And don't call me Shirley. Anyway you had a script. Why don't you read yours?

WATSON: Yes, go on Holmes old boy. You tell her what happened to yours.

SHERLOCK: I too have only learnt my lines and disposed of it when I finished.

WATSON: So what are we going to do Mr Holmes?

SHERLOCK: Well there is no choice. We'll have to cancel the show.

MRS HUDSON: We can't cancel the show. It's too late for that. Look **(Pointing to the audience.)** they're all here and sat down ready for it.

WATSON: She has a point old chap.

SHERLOCK blows some bubbles from his pipe.

SHERLOCK: I need to puzzle this one through. Pass me my violin.

WATSON: Oh no not the violin.

MRS HUDSON passes SHERLOCK the violin. She quickly passes some ear defenders to WATSON and puts some on herself. SHERLOCK starts to play the violin. He can't play and it sounds awful. Enter INSPECTOR LESTRADE holding his hands to his ears.

LESTRADE: **(To DR WATSON.)** Why do you allow him to make such stupid annoying sounds?

WATSON: He had baked beans for tea sir.

LESTRADE: No. I mean that violin.

MRS HUDSON: Oh! it helps him think.

LESTRADE: Mr Holmes. **(Snatches the violin.)** No! Just no!

SHERLOCK: Ah Inspector Lestrade. I've had an idea.

LESTRADE: Well as long as it doesn't involve you playing the violin again.

SHERLOCK: Of course not. Watson pass me my trumpet.

INSPECTOR LESTRADE, WATSON and MRS HUDSON all put out their hands in a stopping gesture.

LESTRADE:
NO!

WATSON:
NO!

MRS HUDSON:
NO!

- SHERLOCK:** OK. OK. Lestrade, do you still have your copy of the script?
- LESTRADE:** Yes sir. It's evidence of a hanus crime sir.
- SHERLOCK:** It's not that bad.
- LESTRADE:** Not that bad? Have you actually read the script sir?
- SHERLOCK:** Not all of it, no.
- LESTRADE:** Then you have no idea, Mr Holmes, of what a despicable crime to literature has taken place, do you?
- WATSON:** Oh now Inspector. It can't be that bad.
- LESTRADE:** There are songs from fifty years ago. And there are loads of little street urchins singing and dancing all the way through it.
- MRS HUDSON:** But this is a pantomime. It is supposed to be full of children and singing.
- LESTRADE:** Oh, no it isn't.
- SHERLOCK:** Oh, yes, it is.
- Back and forth with the audience as required.**
- LESTRADE:** But not if it brings tears to your eyes it ain't.
- SHERLOCK:** But can we at least see it? So we can find out what a thingamabob is? Professor Moriarty has kidnapped Mary, Watsons wife, and will not return her unless we bring him the thingamabob.
- LESTRADE:** I don't know what you're on about Mr Holmes. There is no mention of this thingamabob anywhere in the script I can assure you.
- SHERLOCK:** Hmm. Intriguing. **(Blows his bubble pipe.)** How interesting.
- WATSON:** What is?
- SHERLOCK:** This whole thingamabob business. I think it is just a clever ruse.
- LESTRADE:** What is sir? I don't understand.
- SHERLOCK:** You rarely do Lestrade. Let me explain in such a way that even Scotland yard's finest can understand.
- LESTRADE is hurt by his comment.**
- SHERLOCK:** Professor Moriarty has asked for something that does not exist.

There is a gasp from MRS HUDSON, LESTRADE and WATSON and a soundbite of mystery realisation music is heard. It would be funny if all cast would strike a surprised pose for the soundbite.

SHERLOCK: (Cont.) Yes Moriarty knows there is no such thing. And that is the cleverness of his plan.

WATSON: The fiend.

SHERLOCK: So let us now allow Moriarty to believe that he is one step ahead of us, when all the time we shall be following him from the front. So that when he looks behind, we are not there at all. This will lead him to a false sense of security. And while we take one step forwards and two steps back, three more steps and we'll be one step ahead of him and he won't have a clue.

LESTRADE: I ain't got a clue. What?

LESTRADE looks at WATSON and MRS HUDSON who both shrug their shoulders.

SHERLOCK: We must go at once to the church in Whitechapel and let him think we have the thingamabob and rescue Mary.

WATSON, MRS HUDSON and LESTRADE all look at each other confused. The cast exit stage right.

CURTAINS

END OF SCENE

ACT I**Scene 5**

SETTING: Front of tabs. Enter MORIARTY stage left, with WIGGINS and the BAKER STREET IRREGULARS.

- MORIARTY:** Now I have the only copy of the script. Only I know what is going to happen. Oh this is delicious.
- WIGGINS:** ‘ere professor. Aren’t you forgetting something?
- MORIARTY:** An evil genius of my standing doesn’t forget anything. I may neglect to inform underlings like you and your delinquent friends there, but I don’t forget.
- WIGGINS:** Oh so you haven’t forgot that I have a talking part in this pantomime too and that means I have a script. A script that I could also sell to the highest bidder. Say, a famous detective like Sherlock Holmes.
- MORIARTY:** You wouldn’t dare cross me, you little pip squeak. **(Raises his fist to WIGGINS.)**
- The BAKER STREET IRREGULARS all crowd around WIGGINS. Song #5, Let’s Stick Together.**
- MORIARTY:** OK. OK. I’ll buy it from you then.
- B S I #1:** We might not want to sell it to ya.
- MORIARTY:** Oh nonsense. Everyone has a price. Name it.
- B S I #2:** It ain’t going to be cheap professor.
- MORIARTY:** How much could one script be?
- WIGGINS:** You see professor, every one of the Baker Street irregulars that speaks has a script. So it ain’t just one, it’s all of them you’re bidding on.
- Lots of yes’s, and grunts from the Baker Street Irregulars. The smallest of the BAKER STREET IRREGULARS speaks.**
- JIMMY:** And if I was to say something, they’d have to give me a script too.
- Someone from off-stage enters and gives a script to JIMMY.**
- MORIARTY:** Alright, alright. Stop it now! Name your price.

WIGGINS and the BAKER STREET IRREGULARS group huddle. Lots of grunts and whispering from the huddle. They disperse.

WIGGINS: Alright professor. We have decided that for all of our scripts, it's going to cost you one thingamabob.

MORIARTY: Utter rubbish. There is no such thing. I made it up.

WIGGINS: Well we don't believe you. You see, the great Sherlock Holmes has already found one and is waiting for you in the church in Whitechapel.

MORIARTY: Oh no he's not.

WIGGINS: Oh yes he is.

Back and forth with the audience as required.

MORIARTY: But how? There is no such thing. And besides it says in the script that Sherlock Holmes and his bungling assistant Dr Watson won't be there until Act Two. There's no way.

WIGGINS: But he hasn't got a script now has he?

JIMMY: **(Over dramatically reading from script.)** I've seen it with me own eyes, I have.

WIGGINS: Yes. An' we want it. That's how much it's going to cost you.

B S I #1: An' we ain't settlin' for nothin' less.

MORIARTY: OK. OK. Meet me at the church. Let's go and see what is happening. I'll steal the thingamabob from that dim-witted detective and then I'll let you have it. **(Stage whispers to the audience.)** Oh they'll get it alright. Ha, ha, ha, ha.

The cast exit stage left.

END OF SCENE

ACT IScene 6

SETTING: Inside the church at Whitechapel. SHERLOCK HOLMES and WATSON wait. WATSON is carrying a small holdall.

- WATSON:** Holmes? We have been here for over an hour now. He's not going to show. Without a script, we don't even know what time we are supposed to be here.
- SHERLOCK:** Just pure logic my old chum. If we are already here, then we will be here at the time we are supposed to be. All we have to do is just wait.
- Enter MYCROFT HOLMES with MARY WATSON.**
- MYCROFT:** A great piece of deduction little brother.
- SHERLOCK:** Mycroft! What are you doing here?
- WATSON:** And he has Mary with him.
- WATSON and MARY greet each other with a kiss and a cuddle.**
- WATSON: (Cont.)** Thank you for rescuing Mary.
- SHERLOCK looks jealous that he didn't rescue MARY.**
- MYCROFT:** My pleasure Dr Watson. Big brother is always looking out for little Shelly.
- SHERLOCK:** Don't call me that, Mycroft!
- MARY:** Anyway, he didn't rescue me. I've been wandering about this place waiting for someone to turn up. I haven't got a clue what is supposed to happen since the professor took my script.
- MYCROFT:** My script went missing from my dressing room as well. I had it when I got dressed. So someone must have crept in and took it while I wasn't looking.
- WATSON:** Both Sherlock and I have *lost* ours too. **(Nudges SHERLOCK knowingly.)**
- MARY:** So if Professor Moriarty is stealing all of our scripts, what does he want with them?
- MYCROFT:** I know that **[Local supermarket]** had ran out of toilet paper yesterday.
- SHERLOCK:** No that's not it. They had some back in stock by dinnertime.

WATSON: Does he need them for some sort of paper making hobby?

MARY: Or for the bottom of his rabbit cage.

SHERLOCK: Oh um, no that's not it. This is a conundrum for sure. Well it seems, for the moment, the professor has no hold over us. Mary is safe again. So might I suggest we head back home and work out what we are supposed to do. **(He points to the audience.)** This lot have paid their entrance fee. And as we don't give refunds, we better fill the next five hours with something.

MYCROFT: Good idea little brother.

WATSON: **(To MARY.)** Think! if we don't come up with something, Sherlock might give another one of his violin recitals. **(Shudders.)**

The cast exit stage left. Enter MORIARTY stage right.

MORIARTY: Alright Sherlock Holmes, show yourself. I know you are here. And you Dr Watson. **(Pauses.)** Hello. Sherlock Holmes. Dr Watson. Hello. There's nobody here. On my own, I guess. **(Addresses the audience. Sad.)** You know boys and girls, it's such a lonely job being the bad guy. I get so lonely. You know I went to a therapy group to help me with my loneliness, but no one turned up. I get very lonely sometimes **(Pause)** especially when I'm throwing a Frisbee. I used to sing in an all-male acapella group. We were called just me in the shower. We were pretty good. I sent my picture to a lonely-hearts club but they sent it back saying they weren't that lonely.

PROFESSOR MORIARTY sings song #6 "Mr Lonely".

MORIARTY: (Cont.) **(Happy)** Ha fooled you. My God you are so gullible. Listen to you. Oh poor Professor Moriarty. So sad. Boo hoo! I don't need your sympathy losers. I am the great Professor Moriarty, nemesis to that pathetic Sheer-luck-homeless and his bungling sidekick Dr What-Happened. Ha, ha, ha. And as for my evil plan, well, let's just say I have only just started. Ha, ha, ha.

MORIARTY exits stage left.

END OF SCENE

CURTAINS

END OF SAMPLE SCRIPT

